

Beach Boys Stomp 77



February
1990



BEACH BOYS STOMP - FEB 1990

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"Editorial"

I have just finished a darn good read. Not for the first time - I think it's about the fourth. The book is called simply The Beach Boys and it is written by David Leaf, a name well known and respected in the Beach Boys literary world (and perhaps you'll make it to the convention one day David). Among the many plaudits on the inside of the front cover of this masterpiece are the following lines: "Fascinating! The best Brian Wilson biography so far! David Leaf has written a classic tale of genius and madness in the modern-day music business." The commendation is certainly justified but the interesting point is that it was written by one Steven Gaines whose own book on the same subject appeared about a year later and was reviewed at length in **STOMP** 58. Six issues earlier AGD wrote prophetically, "Someday Hollywood will get wise to the dramatic potential of the saga of the Beach Boys, and hopefully David (Leaf) will still be around and willing to do the screenplay."

It is ironic then that "Hollywood's" recently completed biography should be based on

Steven's book with first reports seeming to confirm that the Beach Boys' music will take a back seat to the scandal and various forms of abuse - physical, verbal and chemical. In other words it'll be all sex 'n' drugs and very little rock 'n' roll. And to try and cram the saga into such a short screen time is like trying to squeeze not a quart, but lake Windermere, into a pint pot. The way I see it a four-part mini series is the very least that could do justice to the tale.

Of course, the story is by no means finished yet and so, to set matters right, AGD and I are already working on a superior screenplay that will make Ben Hur look like an epic, (no, that's not right) with Jeff and Beau Bridges already earmarked for the roles of Brian and Carl. Well, we can dream.

It must be very clear to regular **STOMP** readers that we depend on your letters, criticisms and general feedback to help make the magazine the splendid publication that it is today and without your contributions blah, blah, blah... However, as the one whose task it is to wade through the sometimes unintelligible scrawl that arrives on the contributing editors' desk here at **STOMP** Towers may I make one request. Well two requestettes actually. Firstly could you please print your name at the end of your missive along with your usual signature and secondly, please remember to include your surname so that everyone knows who to write in and complain about if they don't like what you've said. Oh, and by the way, there are no prizes for spotting our spelling mistakes.

Happy Easter.

CHRIS WHITE

-oOo-

LATE NEWS. ... The Beach Boys recently spent a couple of days in the studio, laying down music tracks and backing vocals for a new song, titled, 'Island Fever'. Also just released is, Ryuichi Sakamoto's new album 'Beauty' which includes Brian Wilson as a guest on 'We Love You'. More info when we see and hear a copy. Cat. No. Virgin America, VUS CD 14.

BACK ISSUES AVAILABLE; 57, 59, 62, 63, 64, 65, 66, 67, 68, 69, 70, 72, 73, 74 & 76. £1.50 per copy, overseas add 50p per copy.

Happy Birthday to Mike Love, 49(Gulp), on the 15th of March.

REVIEW

G T O - Southern Pacific & The Beach Boys

From the U.S. CD. County Line. 9 25895-2 Warner Bros.

Yes it's the old Ronny And The Daytonas 1964 hit and a Beach Boys concert favourite for the last four years or so. Well rehearsed they should at least be. It's another one of those guest vocals like the Everly Brothers "Don't Worry Baby" or Joan Jett's "Good Music". More expense for the collectors that have to have everything that the Beach Boys sing on although at this stage I don't know which members contributed. The song itself seems a strange choice for a country rock outfit like Southern Pacific, a group that includes ex-Creedence Clearwater Revival Stu Cook and front man John McFee from the 70s band, Clover. Inevitably G.T.O. is done in more of a country rock style than a 60s hot rod style although saying that, it really doesn't sound that much different, arrangement wise, from the original. Trying to identify the Beach Boys individually on backing vocals is very difficult and, apart from some brief Mike Love bass vocals, I can't actually spot any of the others. It's a long way from the distinctive backing vocals on Chicago's "Wishing You Were Here" for example. CD and cassette issue only. You pays your money -

MIKE

-oOo-

THE BEACH BOYS - ODDS & ENDS ON CD

EMI quote, "The following are to be deleted and become unobtainable from EMI after 31st January 1990:-

CL 549

12CL549

CD CL 549

In layman's terms this means that The Beach Boys are no longer "Still Cruisin'". This is not quite as bad as it reads as it only refers to the single (on 7", 12" and CD). So much for the ends, now for the odds, on CD.

<u>LABEL</u>	<u>COMPILATION</u>	<u>BB TRACK</u>
EMI - MFP		
CD MFP 6033	The Hits of 1963	Surfin' USA
CD MFP 6061	The Hits of 1964	I Get Around
CD MFP 6068	The Hits of 1966	Good Vibrations
		Barbara Ann
CD MFP 6040	Top Ten Hits of the 60s	Do It Again
CD MFP 6078	Top Ten Hits of the 70s	Cottonfields
EMI		
CD EMTV 49	It's Christmas	Little Saint Nick
CDP7922352	Unforgettable 2	God Only Knows
BBC		
BBC CD 2004	Attack of the Killer B's	Wouldn't It Be Nice
STYLUS		
SMD 980	Hot Summer Nights	Good Vibrations
BLACK TULIP		
2636322	Back in time - Volume 2	Surfin' USA
2636332	Back in time - Volume 3	Surfin' Safari

All the above are standard BB tracks and readily available on CD on the various EMI Beach Boys albums, with the exception of Cottonfields - the top ten hit of the 70s.

This track is, so far, only available on Import CD "The Capitol Years" Australian 4CD Box Set. The album version of the song is on 20/20, Japanese Import CP21-6015.

Following the release of the album STILL CRUISIN', the general awareness of BB tracks available on Film Soundtracks has increased, but certain anomalies remain. For example "The Warmth Of The Sun" also appears on GOOD MORNING VIETNAM but not STILL CRUISIN'.

<u>LABEL</u>	<u>SOUNDTRACK</u>	<u>BB TRACK</u>
Elektra		
960 8062	Cocktail	Kokomo
A & M		
CDA 3913	Good Morning Vietnam	I Get Around
		The Warmth Of The Sun

Troop Beverly Hills, with "Make It Big" never appeared on album. "Wouldn't It Be Nice" is credited as being in the film The Big Chill, but does not appear on the Original Soundtrack album (MOTOWN ZD 72347). Likewise the soundtrack album of Soul Man does not include "California Girls" (A & M CD 3903).

Next issue: guest appearances and solo tracks on CD.

PETER REES

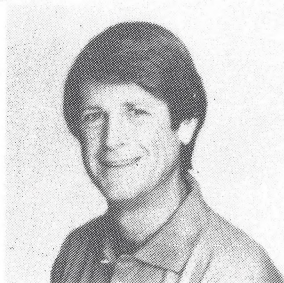


NAS
Presents National Academy of Songwriters

THE SECOND ANNUAL SALUTE TO

THE AMERICAN SONGWRITER

THE BEVERLY THEATRE, BEVERLY HILLS
DECEMBER 6, 1986



BRIAN WILSON

As the creative genius behind the Beach Boys, Brian Wilson, wrote, arranged and produced over two dozen top forty hits for the group including such classics as "I Get Around," "California Girls," "Don't Worry Baby," "Surfer Girl," "Good Vibrations," and the legendary "Pet Sounds" album.

BRUCE JOHNSTON

Bruce Johnston has been a member of the Beach Boys since 1965. In 1977 he won the Grammy Award for writing the music and lyrics to "I Write The Songs."



BRUCE JOHNSTON

"I Write The Songs" (B. Johnston)

BRIAN WILSON

"Surfer Girl" (B. Wilson)

"Let's Go to Heaven In My Car" (B. Wilson, E. Landy, G. Usher)

"California Girls" (B. Wilson)



National Academy of Songwriters

Present



THE FOURTH ANNUAL SALUTE TO

THE AMERICAN SONGWRITER

THE WILTERN THEATRE, LOS ANGELES
DECEMBER 3, 1988



BRIAN WILSON

The creator of the "California Sound," Brian Wilson is the musical genius who fueled the success of the Beach Boys by writing and producing their legendary songs, including "Good Vibrations," "Surfer Girl," "California Girls," and many more. He was only 19 when his band had their first hit single in 1961. By 1963, under Brian's direction, the Beach Boys became rock's first self-contained band.

Between 1962 and 1966 the Beach Boys had almost two dozen singles in the Top 40, three of which were #1 hits. Only the Beatles

had more hits during this period. It was Paul McCartney who later admitted that the Beach Boys' classic album *Pet Sounds* was a major influence on the creation of *Sgt. Pepper*.

Brian's retreat into isolation has been well-documented, as has his recent reemergence with his first-ever solo album, *Brian Wilson*, which contains such gems as "Love and Mercy" and the beautiful "Melt Away." His first solo performance was at the 1986 NAS Salute to the American Songwriter.



¹Bruce Johnston,

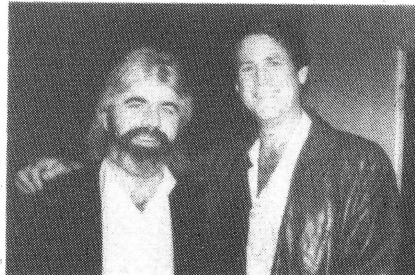
SPECIAL PRESENTATION

Brian Wilson

"Love and Mercy" (B. Wilson/E. Landy)

"I Sleep Alone" (B. Wilson/E. Landy/A. Morgan)

"God Only Knows" (B. Wilson/T. Asher)



Michael McDonald, Brian Wilson



Brian Wilson

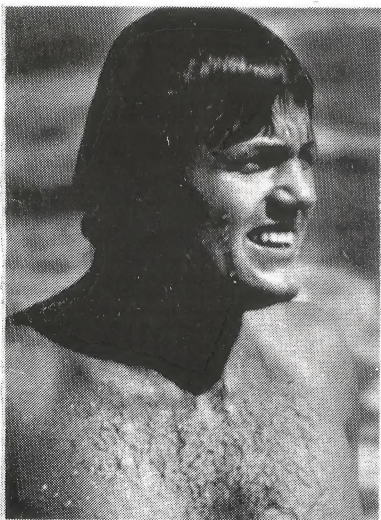
■ For the Beach Boys, '67 should be the year of new sounds. In '66 they toppled the Beatles in a popularity poll. They swept back into favour with a succession of hits, proving that the record is the thing—"God Only Knows" and "Good Vibrations" were the culminations of weeks of hard work in the recording studios using the most up-to-date techniques and the brilliant imagination of Brian Wilson. When the Beach Boys left Britain earlier this year they left behind them the confirmation that they are not purely figments of Brian's mind, and proved to audiences that as a beat-close-harmony group they are without equal. They also left us with a few words about the shapes of things to come.

TV. FILM

■ Al Jardine is the man described by publicist Derek Taylor as "a lovely man—absolutely no trouble". He is the man who I offered small consolation to over his thinning hair by saying, "that all intelligent men went bald," and got the snappy reply, "I'd rather stay stupid, have hair and make money!"

Al gave me some news about a TV. film we are yet to see.

"Brian has always had this big thing about fire-engines so it was inevitable we'd wind up in a fire station. The film shows us all asleep as firemen in the station.



Bruce: wrote song

BEACH BOYS NEWS SPECIAL

America's most futuristic group talks to RAVE's Mike Grant about the sounds to come!

The alarm goes and there's a great shot of Brian sliding up the pole! Then we pursue the engine along the street in various stages of undress and the fun really starts."

RELIGIOUS INFLUENCE

■ Carl is the benign Beach Boy with the soft smile and deceptively slow speech which belies the whirling mind behind the face.

"At present our influences are of a religious nature," he said. "Not any specific religion but an idea based upon that of Universal Consciousness. The concept of spreading goodwill, good thoughts and happiness is nothing new. It is an idea which religious teachers and philosophers have been handing down for centuries, but it is also our hope. The ideas are there in 'God Only Knows', 'Good Vibrations', 'Heroes and Villains' and it is why the new LP is called 'Smile'.

"The spiritual concept of happiness and doing good to others is extremely important to the lyric of our songs, and the religious element of some of the better church music is also contained within some of our new work."

FREAK-OUT SCENE

■ Mike Love is the Beach man with the deep brown voice and the rusty beard—not so much a lead singer, more an entertainer, and he sees his own future and that of the group developing into much wider appeal.

"We originally intended to bring an orchestra with us on the visit in '66, but when we heard that the concerts were sold out in three days we figured the screamers had moved in and that meant no-one wanted to listen. We know now that we were wrong, and next time we hope to bring the strings and brass.

The introduction of some girl singers has been discussed and the possibility of doing comedy routines is not as remote as you might think.

"As far as lyrics are concerned you can put me down as saying I'm a stickler for words. More seriously you might say that we like to communicate. This incomprehensible Freak-Out scene is not for me. Brian went to a session in the States with this guy called Vandye Parks and he claimed his ears were still ringing after seven days!"

CLOSE TO BROTHER

■ Dennis Wilson is the extraordinary combination of a man who hates to be hurried anywhere and refuses to sit still for five minutes at a time. In addition to carrying the "screamage" potential in the group, he is also the closest to brother Brian's own musical ideals and in addition to playing drums, composes his own numbers on the piano. He always emphasises the fusion, in their work, of pop and classical music.

FRIENDS

■ Bruce Johnston made friends with English pop star Graham Bonney while on tour together in Germany and that is why Bruce wrote and helped arrange "Thank You Baby" for him.

"I think Graham is a very underrated artist," said Bruce. "I've seen him work in Germany where he is very big, and he handles his success well. There is no conceit about him."

■ The Beach Boys hope to return to Britain in May, and we can be certain of one thing when they do—they'll bring all that's futuristic in pop music '67. For progress and sincerity are their two catchwords.

Courtesy RAVE Magazine February 1967.



THE AMAZING CORVETTE COLLECTION - You'd be amazed if you won 36 Corvettes, one from each model year they were produced. But if you look closer, the VH-1 Corvette Collection Sweepstakes was an amazing achievement in marketing and promotion as well. First of all—the cars. No other automobile symbolizes fun and freedom like the Corvette; starting in 1953 its evolution mirrors the generation. The second essential ingredient is the outrageousness of the grand prize—all 36 cars to one winner. Sure, VH-1 could have given a car a day to 36 different winners, but that would never have the same impact or news value. (Or dollar value. The complete collection is worth more than the sum of its parts.) The third component was a music tie-in to the Beach Boys, a group known for their love for cars. The Beach Boys showed the Corvette Collection in the video for their song, "Still Crusin'" and even worked in the VH-1 logo a few times. Each time the video played, it subtly promoted the sweepstakes. Each time the sweepstakes was advertised it promoted the Beach Boys. And each time the song was heard on the radio (or was purchased in a record store) it reminded listeners of the sweepstakes. VH-1 even sponsored the Beach Boys' tour. It all added up to a very big promotion. "It was our most successful to date," says Leslye Schaefer. "We generated over 2 million responses. I was blown away. Thrilled. It shows that people are watching the channel. It makes all our work worthwhile. We put so much energy into the project. It's very exciting to see it happen and see it talked about in the press." Sounds like Leslye's amazed too.

THE BEACH BOYS

AMERICA'S FAVORITE BAND IS ENJOYING ONE OF THE HOTTEST PERIODS IN THEIR CAREER. "STILL CRUISING" IS A SMASH AT A/C RADIO AND ON VIDEO SHOWS EVERYWHERE. (750,000 UNITS SOLD)

Carl Wilson was in at Alpha Studios recording "Run Don't Walk," a track from his upcoming album. Phil Galston produced with Jay Rifkin at the board.

■ G.T.O.

(John Wilkin)

Little G.T.O., you're really looking fine

Three deuces and four speed and a three eighty nine

Listen to her taching up now,

listen to her whine

When I turn it on, wind it up,

blow it out G.T.O.

You ought to see her on a road-course or a quarter mile

This little modified ponton has got plenty of style

She beats the gasers and the rail jobs, really drives them wild

When I turn it on, wind it up,

blow it out G.T.O.

Gotta save all my money and buy a G.T.O.

Get a helmet and a roll bar and I'll be ready to go

Take it out to Pomona and let 'em know

That I'm the coolest thing around

Hey little buddy gonna shut you down

When I turn it on, wind it up,

blow it out G.T.O.

© 1984 Hush—Carm Music Publishers, Inc. BMI

Lead vocals: John McFee and Kurt Gowell with the Beach Boys

CONVENTION

1990

Saturday 22nd September

Noon to 6pm

VISITATION PARISH CENTRE
GREENFORD

Beach Boys Stomp



Tickets for the 12th Convention are £5.00 per person.

Applications accepted from 1st March. 325 are available but there will be no refunds this year. Cheques payable to 'Beach Boys Stomp' and posted to PO Box 103, FARNHAM, Surrey, GU10 3QG, enclosing an S.A.E. minimum size 6" v 3½".

MBI Graphics

A VISIT WITH BRIAN

by Pete Bogdanos

It had never occurred to me that I would be so nervous about finally having a chance to meet Brian Wilson. Yet, that is exactly how I felt while tossing and turning in bed, the night before, at a scuzzy hotel, when I finally got down to Los Angeles to see him.

To tell how I ended up in this circumstance, I will explain that this trip to Los Angeles developed after I received a phone call from Roy Gudge. He had called me the Sunday morning following the 11th **STOMP** Convention with a question that at first stunned me, but then left me excited.

"Panayiotis, would you like to hand deliver a plaque we've made for Brian to him in L.A.?" I recall him saying. The plaque in question was made by **STOMP** for Brian to commemorate his appearance at the 10th **STOMP** Convention in 1988.

"He must be kidding..." I remember first thinking. But here I was in Los Angeles full of anxiety about meeting the man whose music had probably affected me more than any by any other artist.

My friend Tim Roehm had offered to take me to L.A. when he told me had some business to take care of down there as well. He is also a hardcore Beach Boy fan like myself, so he too wanted to see Brian. He was excited and the trip was set.

We had earlier spoken to Brian's office and made tentative plans to meet Brian on Friday, November 17, 1989, at his new office building and demo studio across town, which was still under construction. Our contact there, would be Arnold.

Over the years, I have been lucky to meet all of the Beach Boys at various concerts. This was my first experience meeting Brian. Tim, on the other hand, had met Brian back in 1981 while on tour with the Beach Boys in San Mateo. (A town about 20 miles south of San Francisco). He had met Brian during his overweight period and long before Dr. Landy had come back into the picture. On the ride over to the studio, Tim kept telling me to relax, my anxiety was obvious.

When we entered the studio's front door, we were greeted by Arnold. He was overseeing the construction of the studio and had been expecting us. After being introduced, he showed us around and we sat with him and had a pleasant discussion about the new facility. He told us that the other office was too small and that Eugene and Brian needed to have more room to work together. He explained that this studio was a small one, but would allow Brian access at any time of the day he desired to work on demos, being able to come and go as he pleased. At this point, we were interrupted by Kevin Leslie.

Kevin has been Brian's personal assistant for a few years. He greeted us and said it was great to meet new friends who were fans of Brian's. He had also been expecting us and assured us that Brian was on his way.

As we waited, we talked to many of the technicians who were putting together Brian's mixing board. I have since forgotten names, but I do remember someone saying the new studio was equipped with a 16-track mixing board. At the time, I thought to myself, "Sixteen-tracks... just for demos?"

We also talked to Kevin a bit more about our trip down to L.A. and showed him the plaque. He laughed and said that they had had a great time in England and he was personally astonished by the great response that the Convention fans had given Brian. I should add that his tone of voice suggested that the performance and appearance at the Convention may have been good for Brian and his personal confidence.

As we continued talking to Kevin, I looked over my shoulder and caught Brian as he snuck in the back door. He was dressed modestly in black jeans and a polo shirt, and came quietly into the room. Before I knew it, I was shaking hands and being introduced to Brian, and not really aware of what was happening. I found Brian so down to earth and easy going, that this initial introduction became a bit anti-climatic. This is not to say that I was not thrilled, but meeting Brian in this environment, as opposed to a live concert or backstage, proved to be different and actually more enjoyable knowing he did not have to run off to catch a plane to another tour stop.

I regained my composure (I had been nervous) and then introduced Tim who handed me the plaque to present to Brian. Tim was also overjoyed to see Brian and we both proceeded to tell Brian about how thrilled the fans in England were about his appearance at the Convention in 1988. The plaque was their way of saying thank you for being "good company".

"This is from the guys in England?" was the first thing I remember Brian saying. He was quite moved and astonished by STOMP's wonderful gesture, and I assured him that I would speak to both Roy and Mike and express a personal thanks from Brian.

"Are you gonna take it home?" said Arnold, who was admiring it as well...

"Nah... I want to hang it up right here in the studio." replied Brian. He told us he would hang it above his piano in the other smaller studio.

Brian was more than happy to pose with us and the plaque for a photo. At some time in the past I remembered hearing stories about Brian being camera shy but on this day Brian took liberties to make sure we got the shots we wanted. He was hilarious telling us to take another and another and another photo so we could make sure we got a good one.

Thinking back to when Brian first came in, I had noticed how nervous he had been toward Tim and I. Perhaps the suit I was wearing intimidated him a bit, but after we gave him the plaque, and spoke to him pleasantly, Brian relaxed and asked us to stay and "hang-out" with him for a while. He was obviously beginning to enjoy our company.

Tim started talking to him and we both expressed how much we enjoyed the BRIAN WILSON album. We told him of our disappointment though about "Meet Me In My Dream Tonight" not being chosen as a single. Brian was a bit caught by our suggestion and agreed with us that it might have been the hit he had wanted. We continued by telling him that we thought "Melt Away" was probably the best track he'd done in a while, but it had little hit potential when released as a late single from the album. Brian agreed with us and told us it had been the record company's decision to release it so late.

We then asked him how he was getting along with the other Beach Boys. Brian laughed and said that things were pretty good, but that he didn't see them much, and avoided spending too much time with them. It appeared



to me that their relationships have continued to be strained because of his first solo album, and "Kokomo" reaching number one.

Regardless, he talked highly of the Beach Boys and praised Carl Wilson calling him, "A great singer whose voice gets better and better". He said he was happy that Carl had sung on Brian's new song "In My Car" and commented that he liked his vocal on "Make It Big". He then sang the part he was referring to "Bright Lights" and we joined him for the echoed backing vocal "Bright Lights". We all had a good laugh about the three of us singing together.

He continued on about the Beach Boys switching to talk about Al Jardine, and said that the session for "Island Girl" from the new album worked quite well adding that, in his opinion, Al was a genius in his own right, and was really happy about the tag of that song.

"I sang the tag on the end of that one," Brian stated. "Al and I worked on it together trying to give it a smooth feel."

During our conversation, Brian had been signing some of the things we had brought with us for autographs. He was talking about various things, but was distracted when I asked him to sign an old concert program that Dennis had signed for me back in August 1983. He was amazed and pleased to know that I had had a chance to meet Dennis. When Tim mentioned that he had met him also, it became obvious to us that Brian still missed him quite a bit. I remember Brian then telling us that "he and Denny had been good buddies."

Brian continually added to the conversation by bringing up various albums and songs that he wanted to talk about, and seemed to have so much to say to us.

"Have you guys heard KEEPIN' THE SUMMER ALIVE?" Brian asked. We told him that we were familiar with the album and Tim told him he liked "Oh Darlin'." This gave Brian a kick and he in turn told him he liked the "Darlin'" on WILD HONEY as well.

We sang part of "Oh Darlin'" with him then he asked us about "Sunshine", which he said he especially liked. I began singing "Dum Dum, dum de dooby do, dum dum..." and Tim along with Brian started singing along with me. Sitting around singing songs with one of your idols is greater than one could ever imagine!!!

Talking further about KTSA, Brian told about the pressure Bruce Johnston had been under as he was getting worn out from the production responsibilities of the album. He told us about how he and Bruce had come up for ideas for "Goin On" although they had not really written much together through the 1970s. (Note: The only songs Bruce and Brian wrote together appear on SUNFLOWER). Brian said Bruce had worked on the intro to "Goin On" for weeks trying to get the correct sound and feel for the vocals. I mentioned to Brian that I was friends with Scott Mathews, the drummer who had played on the sessions. He seemed impressed, but could not remember Scott.

We then began asking Brian various questions about the past, such as, what song Dennis was suppose to sing when he fell asleep as mentioned in Brian's comments on the back of SUMMER DAYS (AND SUMMER NIGHTS!!!) "Well if you didn't know," Brian told us, "it was "You're So Good To Me". The mention of this album sparked Brian who remembered how ticked off

his father was when "I'm Bugged At My Old Man" had been included on the album's release. Brian still has an incredible memory of details from the early days.

At this point of our meeting, Tim and I really didn't know if we would have a chance to sit down and do a formal interview with Brian. Brian on the other hand, was waiting to hear from Kevin to see if he had to go to one of his many appointments that day. This all changed. During our meeting, someone had called to reschedule one of the appointments pending that afternoon.

Hearing of this change, we made the suggestion that we would like to sit down and do a real interview with Brian. Brian was happy to oblige.

Now, before getting into the interview, I must mention what happened at this point. Brian was thirsty. "Hey, you guys want to get a drink?" he offered.

We did agree that the studio was hot and that getting a drink would be beneficial to all of us before we got down to business.

"Let me get my wallet and treat you guys." said Brian as he ran out to the back parking lot to get some money.

Brian drives a Yellow Corvette with a black top, which was parked where Brian had left it earlier. I had followed him to his car telling him that Tim and I would be honored if we could treat him. Brian then insisted he would like to pay, but after not being able to find his wallet in the car ("I forgot the damn thing!"), Brian agreed to let us treat him. We then told Kevin we were going out to get something to drink.

This is where Brian really surprised us. As we crossed the street, I told Brian how I had been a Beach Boy fan for almost 16 years and I was only 27 (more than half my life). Brian responded by saying, "Well, I guess that makes you somewhat of a music authority," as he playfully elbowed me in the ribs. Brian then added, "With all those pictures you've taken of me, you could sell 'em all for a dime a piece and make a fortune." I assured Brian that I could probably get more than a dime a piece for them, but would do no such thing. Brian surprised me by even mentioning these things. He is aware of his surroundings and still has the charm which, unfortunately, many people over the years had taken advantage of.

Arriving at the liquor store a few blocks from the studio, Brian told us how much he enjoyed seltzer water, (he is a health nut). The three of us agreed to share a large bottle, but each ended up grabbing a small bottle as Brian said, "I could drink a gallon myself." Brian posed for more photos inside the store with Tim and really began having fun with us. Brian wanted to climb into the refrigerator and have us close the door and take a picture of him with his nose pressed up against the glass. We discouraged him from getting in, telling him that the owner of the store might not like it. Brian agreed and we paid for the seltzer as he began guzzling the bottle even before we left the store. We stopped outside to take a few more photos, and then headed back to the studio.

After this experience with Brian, I think back and laugh about the whole thing - he still has a great sense of humour.

Back at the studio, we proceeded to the smaller separate studio to listen to Brian play a couple of new tunes (we told him we would not share titles) on his piano and to get the recorder rolling for some of the questions we had prepared.

HEROES AND VILLAINS

Mike Love talks about his 27 year involvement in The Beach Boys

The recording career of The Beach Boys reached its nadir in the mid-late seventies with albums such as 'Beach Boys Love You' and 'M.U.I.' yet compilations of their greatest hits kept them very much in demand as a highly paid touring act. This pattern has continued into the 1980's; fortunately for Mike Love, who seems to have needed the cash to finance endless lawsuits and five marriages.

Still, his income couldn't keep pace with his expenditures and in 1983 he filed for a Chapter 11 bankruptcy — his monthly loan obligations alone had totalled \$2,765 dollars. Wouldn't this suggest he'd gone over the top in terms of living out the rock'n'roll lifestyle.

"No," he replies. "It was because I made certain investments with partners who didn't have the resources I had. And when you say I was 'bankrupt' the image that comes to mind is total economic devastation, which was hardly the case. Chapter 11, under the bankruptcy codes here in the United States is a re-organisation of debts. You're given a chance to re-organise your debts so the banks and creditors can't come in and take away your property. That's what we did. And I finally satisfied all the requirements a year or two ago. Yes I was *laize faire* when it came to allowing people to administrate my affairs and it cost me several thousand bucks. But then we've made several million. Okay my brother Stephen embezzled a million bucks of our money, another business manager before that put us in a rotten investment but we've kept enough money to be at a point where I now have beautiful homes in Hawaii, Lake Tahoe, Santa Barbara and Los Angeles! I'm not as rich as Paul McCartney but I do have a nice lifestyle!"

Does Mike Love need to tour to maintain that lifestyle? "No," he answers a little hesitantly. Is he doing the current tour mostly for the money? "All tours are done for the money. Anybody that says they aren't is lying. That's how musicians make their money, recording and touring. They don't go on the road for four months because they love touring."

There were, however, times when The Beach Boys detested touring, mostly because certain members of the group couldn't bear to be in each others company. During an Australian tour Carl and Dennis Wilson travelled apart from the Love's. According to Steven Gaines their tour funds were also collected separately and they even entered the stage from different sides. 'Even so minor tussles occurred' writes Gaines 'such as a swift knee to the groin and a harsh bump as the group members crowded around a microphone. By now the tactic of cutting each other off in the middle of solo vocals was quite common'. There also were newspaper reports of screaming matches at airports. Have such tensions eased since?

"Of course they have," asserts Mike Love. "A lot of that was just Dennis spouting off for confrontations when he was drunk. No, there isn't always harmony within the group now, but by and large we're able to harmonise enough to go on stage and to make records that get to the number one spot after 27 years and that ain't a bad achievement. But everybody has their own lifestyles and different points of view so although there may not always be harmony we still are a viable, successful group..."

Is there any possibility they might break up? "When you've been at something like this for 28 years you do want to take a sabbatical, yes. I'm thinking in that direction. Because we do so much success with the song from that Tom Cruise movie 'Cocktail' which gave The Beach Boys their first US chart topper in 22 years 'Kokomo' I'd like to do more movie soundtracks. Our new single 'Still Cruisin'' is in 'Lethal Weapon 2'... And before you ask me, yes it is a re-run of those same old themes! It's about the summer time and the beach being a neat place to go, it's a party." (laughs).

Does the nearly 50 year old Mike Love ever feel he's locked in a time-war, a retarded adolescent still trapped in the early 60's?

"No," he laughs. "Still Cruisin'" is also a macho statement saying 'We're still cruisin' after all these years! A lot of guys, 50 years old, with a nice BMW, that's still cruisin'. Still checking out the chicks, enjoying romance — that's still cruisin'. It's a euphemism for still enjoying life. And yet High School kids can relate to it too. It's a celebration..."

Before ending the interview Mike Love finds it necessary to chide the interviewer for, as he sees it, focussing too much on the negative side of The Beach Boys story.

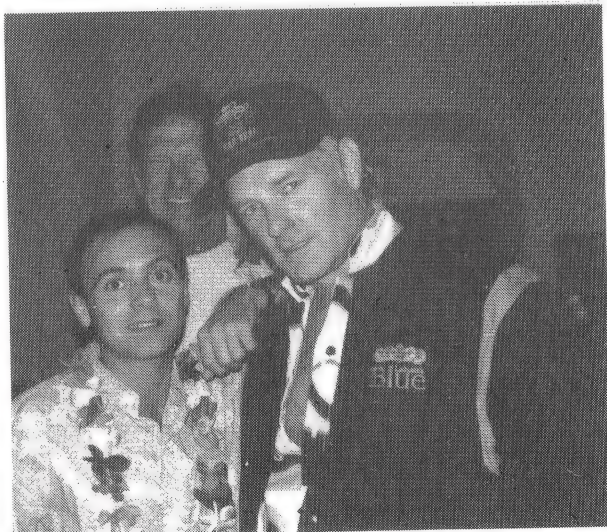
"By doing that you're overlooking the preponderance of positive feelings we've generated," he says. "The majority of musical endeavours we've been involved in have been uplifting, like half a million people coming to see us at one gig in 1988. Drugs are not part of what we now are. Bruce and Carl have straightened up beautifully and myself. And Brian has been drug free for years. Sure influences like Manson were bad but there are more positive sides to the story yet they don't seem to be as much fun to you journalists..."

But wouldn't Mike Love agree that there seems to have been less fun than pain and despair in the lives of The Beach Boys?

"Yes there was pain and despair," he replies. "How could there not have when your cousin drowns himself because he's so stoned and drunk out of his mind? (Dennis Wilson drowned in 1983). But despite that and no matter what was happening in the private lives of The Beach Boys we have always favoured positivity. You can choose to sing about the negative happenings in life or you can accentuate the positive, as I do. "Yes most of The Beach Boys' work has been 'escapist' but people do enjoy relief from their daily life and from the problems they face. And if 'Surfin' USA' takes them away from that for a while or 'Good Vibrations' makes them focus on something positive or 'Surfer Girl' is romantic and 'In My Room' gives them a sense of serenity then these are good, positive feelings to evoke in life. That's what we've always aimed for, and that's what I hope we will do during our concert in Dublin."

• Joe Jackson

courtesy Hot Press Magazine



Mike Love with Capital Gold DJ Graham Dene December 1988. Photo. by Julie Tennent.

Brian Wilson Sues For \$100 Million In Royalty Action

Veteran songwriter Brian Wilson, a founder member of the Beach Boys, is suing A & M Records, Almo-Irving Music, and a legal firm, for one hundred million dollars, and also seeks the restoration to him of copyrights sold to Almo-Irving in 1969. The songs involved in the action were all written between 1962 and 1969, and include such classics as "California Girls", "Good Vibrations", "Help Me Rhonda" and "I Get Around".

According to the action, Brian Wilson had written his classic songs for a company owned by himself and his father Murry Wilson. The company was co-owned 50-50 by both parties, but Brian was to own 100% of the songs written by him. However, it now appears that no agreements between Brian Wilson and this company exist, and that there is no record either of any subsequent transfer by Brian of his interest in the company, to his father.

In 1969, when Wilson claims he was suffering from depression, going back to a breakdown he had suffered in 1964, the company was sold to Almo-Irving for \$700,000. The suit also claims that Wilson's signature on a letter authorising the sale is a forgery, and that his father, Murry Wilson who died in 1973, had physically and mentally abused his son for many years.

The suit also alleges that the legal firm hired to represent the Wilsons, were also acting for Almo-Irving in the same matter, that Brian Wilson received none of the \$700,000 paid for the Wilson publishing firm, and that the songs in the catalogue earn over \$3 million per annum nowadays.



Brian singing 'God Only Knows' Los Angeles Nov. 1989. Photo. by Lisa M. Duclo courtesy DUMB ANGEL GAZETTE.

Beach Boys CDs To Include Bonus Tracks

Long-patient Beach Boys fans will be rewarded with "two-fer" CD reissues when they finally arrive. "What we're hoping to do is release *Pet Sounds* and the first two double-plays in March or April," says Capitol VP Ron McCarrell. "Then we'll release another two to three per month through the summer, until we go through the entire Capitol catalog."

Capitol's first two-fer CD, *Surfin' Safari/Surfin' U.S.A.*, will contain as bonus tracks "The Baker Man" (unreleased from March 1963), "Cindy Oh Cindy" (unreleased from September 1962), "Land Ahoy" (found on the Beach Boys' *Rarities* album; but unavailable on CD) and probably "Pamela Jean" (an obscure single from 1963). The second two-fer, *Surfer Girl/Shut Down Vol. 2*, will contain "I Do" (from November 1963), "In My Room" (German version found on *Rarities*) and the single versions of "Fun Fun Fun" and "Why Do Fools Fall In Love," mixed quite differently from the album versions.

From ICE the American CD newsletter, for a sample issue send 2.50 Dollars. ICE P.O.Box 3043, Santa Monica, CA 90403 U.S.A.

All Beach Boys CDs will contain liner notes written by *Smithereens* drummer Dennis Diken, rare photos and even Capitol's famous black/rainbow swirl album label from the 60's. As a result, the CDs won't be budget- or midline-priced, but fans aren't likely to complain. "These CDs will make Beach Boys fans rejoice," says project coordinator Ron Furmanek. "Even if they bought the Japanese CDs they're going to want these. On the first two double plays, three of the four albums will be in stereo. And everyone will be blown away by the photographs we found." Adds McCarrell, "I can't wait to get these out; they're special packages. And they're completely and officially endorsed by the Beach Boys."

Courtesy ICE Magazine

LETTERS

Dear STOMP

When my initial euphoria had subsided after many listens to the new SMILE CD (version 2) - I was struck by the unlikely parallels between this work and the early work by Frank Zappa and the Mothers.

Consider this. Obviously FZ parodies "Little Deuce Cope" in one section of "Brown Shoes Don't Make It" but what about that yodelling link ("Wonderful"/"Call Any Vegetable") and of course the whole absurd theme of vegetables anyway. Who was sending up whom? (Sorry to any vegetables currently perusing STOMP).

And how about the 'winding down' at the end of "You Are My Sunshine" considered against that at the end of "Brown Shoes". Which came first? (Check out recording dates etc).

And the extraordinary middle section of "Heroes & Villains Pt 2" - did FZ chance to hear takes of this before embarking on "It Can't Happen Here"?

MICHAEL KEMP

Dear Mike

Just got, read and enjoyed as always STOMP 76. How you guys have managed to keep it going all these years is really amazing.

I really got a kick out of Brian's handwritten message and more than that, the poor response to the poll for "Still Cruisin'". Given the quality of Brian's solo album, "Still Cruisin'" is such an obviously cynically put together record that it inspires very little response. Yes, I enjoy the new material, particularly "Make It Big", but there is so obviously no heart in these new tracks that I don't know when I'll ever play it again.

Too bad that the Beach Boys, in their classic style, managed to follow up the biggest hit of their career with an album designed only to sell copies, not to re-establish their artistic credentials. Considering that it's now twenty years since the release of SUNFLOWER and that Dennis is gone and Brian hardly there, our only hope is Carl, and he doesn't seem to be willing to take the reigns. Letting Terry Melcher and Mike control the records guarantees that there won't be anything "special" about them. Terry's a good producer, but great records are from the heart, and Mike just doesn't know how to do that. Or if he does, he's certainly never shown that ability.

Enjoyed your obit on Roger Scott. I only met him once, but he seemed like an awfully nice guy. I didn't realise until I read your tribute that he was such a great DJ.

Nothing much to report. The Capitol CD project continues, and it seems that we've got a chance at getting some very good bonus tracks. I still don't know if my liner notes will be used for PET SOUNDS, but I've got my fingers crossed. Otherwise, if you want, you can print them in STOMP someday, although I think they're probably too long for you guys. Even so, it's just about my favourite thing I've ever written on Brian.

The TV movie on the boys, based on "Heroes and Villains", is completed and scheduled for May airing here and eventual theatrical release outside the States. Yesterday, I read an article in one of the show business trades that discuss the possibility of the Beach Boys suing to stop the movie from being shown in its current form. As always, they're a day late and a dollar short.

DAVID LEAF

Dear STOMP

OK I'm convinced. The Beach Boys were the best band of the '60s after all. The Beatles made more great records, the Bee Gees made plenty too, in fact their '60s music is the most underrated stuff - definitely a 1st division band. But then I heard the recent SMILE CD. And it really did live up to expectations! "Holidays", "Wind Chimes", all those perfect vocal harmonies in the "Heroes & Villains" collages that aching vocal in the solo "Surf's Up". Ruddy Phenomenal. These were recorded while the Beatles were messing around with "Strawberry Fields Forever", and only when you play that next to, say, "Wonderful (vocal version)" do you realise that "Fields" could be the most overrated single EVER!! Experimental?! Avant garde?!! Aww c'mon, it's got guitars on it fergawdsake. (I still love "Penny Lane" however). The Bee Gees were better. Really!! "Kilburn Towers" from IDEA...

Much Love & Mercy

HARVEY

Dear STOMP

I enclose a copy of Rolling Stone which shows that the BRIAN WILSON album hit the No. 34 spot, perhaps it even climbed higher. You wrote that its highest position was No. 54 - why?

The Rolling Stone is dated from September 22nd 1988. I bought it from a friend two months ago, otherwise you would have found out first about BRIAN WILSON.

Please write in one of your next issues what happened. I'm extremely interested in this.

GERALD SCHULZ

The reason for this apparent anomaly, Gerald, is simply that the charts we use are Billboard, the official US charts - MIKE

Dear Stomp

The latest album's new songs are good but I could not enter the poll because first I liked "Island Girl" then "Make It Big" (this felt like a mid-'60 song) and in the end I ran out of time. I simply cannot understand the inclusion of the '60s songs; they have had their time and I would have liked "Chasin' The Sky" (not heard it), "East Meets West", "Happy Endings".

I only hope the '90s bring togetherness, happiness and success for Brian and the boys (without guest collaboration), a complete album devoted back to the beach and those teen dreams and an end to the SMILE myth if only so the band can be judged on what is and not what might have been. I get fed up of reading about an album that is pure speculation and would not buy any record, tape or CD of this material unless it had the stamp of approval. The Beach Boys - produced by Brian Wilson.

DAVE CARTER

Contributing Ed: Just a quick word, Dave, concerning your last paragraph. Firstly it is not Brian's wish to perpetuate/resurrect beach music and secondly, whatever SMILE is/was/could be, it is not a myth but many hours of superb music that, arguably, represents the pinnacle of Brian's creativity. The precise form that the album would take is certainly speculation, but the quality of the contents is not. Chris White,

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CALIFORNIA MUSIC MAGAZINE: "The Music Of The Beach", 2 Kentwell Avenue, Concord, 2137, N.S.W., Australia. Issue 75 is NOW AVAILABLE. Feature story is SANDY NELSON. Also included are stories on THE ATLANTICS, EDDY MATZENIK, SURF MUSIC on CDs and information and trivia on P.F. SLOAN, SLOAN-BARRI, THE SURFARIS, SPANISH SURF EPs and a PHOTO COLLAGE TRIBUTE TO JAN & DEAN's 30th ANNIVERSARY. \$7 per copy AIRMAIL or UK & EUROPEAN READERS CONTACT: Kingsley Abbott, "Hollycott", High Common, North Lopham, Diss, Norfolk, IP22 2HS, UK. AMERICAN READERS CONTACT: John Blair, PO Box 70043, Riverside, California, 92513, United States of America.

SURFER'S RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfaris, Gary Usher, Ripchords, Dick Dale etc. Subscriptions £5 for 3 issues (cash please). Published 3 times a year. Please send money to: Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

ENDLESS SUMMER QUARTERLY... is Southern California's newest, and best fanzine, with lots of history, current info. \$18.00 (US) yearly. E.S.Q., PO Box 81222, San Diego, Calif. 92138.

WANTED: Magazine or newspaper articles concerning the Beach Boys 1989 European tour. Write to Eddy Feiken - Johan Poststraat 158, 3762 Vr Soest, Holland.

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- Offers please (incl. p&p) to Ken Ashton, Grevendieck 8, 4300 Essen 1, W. Germany.

BEACH BOYS, Surf, Related, UK Beach Music, A.Baker etc. Many LPs 45s 12". SAE. Max, 19 Verney Close, West Howe, Bournemouth, Dorset.

NEWS

Whilst the 'single' releases from the STILL CRUISIN' album have been less than completely successful ('Somewhere Near Japan' failing to chart anywhere in the US), the album itself has become something of a major success (by BB standards...) going gold and having currently sold in excess of 750,000 units - and it's still on the chart as of writing, the up-to-date placings being (commencing December 2): 119-145-140-140-140-133-139-174-185-182-199. So, just maybe there could be an all-new studio LP sometime.

The seemingly-mythical Spanish-language version of "Kokomo" (will we never be rid of this appalling jingle?) has finally surfaced as the B side to a West German release of "California Dreaming", available in 7" (006-2036427), 12" (060-2036426) and CD3 (552-2036423) formats, on the Capitol label.

CD Corner: at last, some concrete news about the long-delayed re-issue of the Capitol catalog. Commencing - hopefully - in March or April and continuing throughout the summer at a projected rate of two or three a month, the entire Beach Boys Capitol album catalogue will be released (Stateside only at the time of writing) in a two-LPs-on-one-CD format, with two bonus tracks per album (i.e. four bonus tracks per CD). However such apparent generosity on the part of the band - who have given the official nod to the re-issue programme - doesn't quite hold up under close scrutiny. The first two "twofers" to be issued will be SURFIN' SAFARI/ SURFIN' USA and SURFER GIRL/ SHUT DOWN VOLUME 2, with all but SURFIN' SAFARI being in stereo. The bonus cuts on the former will be the previously unreleased "The Baker Man" (March 1963), "Cindy Oh Cindy" (a Brian Wilson lead vocal from September 1962), "Land Ahoy" (previously released on the swiftly withdrawn RARITIES LP of 1983) and probably "Pamela Jean", whilst the goodies on the second CD will be "I Do" (November 1963), a Germany language version of "In My Room" (as per "Land Ahoy") and, would you believe, the 45 mixes of "Fun, Fun, Fun" and "Why Do Fools Fall In Love?", which mixes are - for the benefit of the uninitiated - so very mildly different from the LP cuts as to be essentially identical. Thanks, guys... All the liner notes will be provided by Smithereens drummer Dennis Diken and will feature rare (and small) photographs. As far as is known, the price will be standard, i.e. about \$16.00.

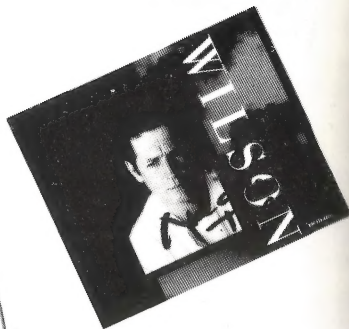
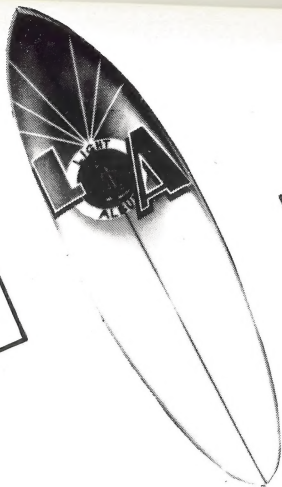
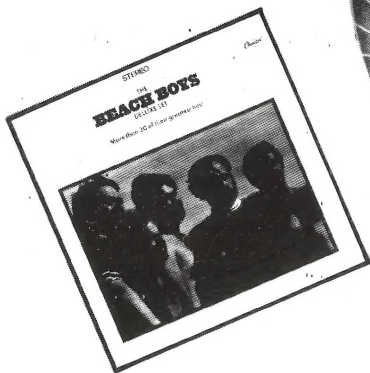
CD Corner: (Bootleg Dept.): also due out in March is a BB-Rarities CD, set to include the following titles: "I Do/Malibu Sunset/I'm Dumb/Cindy, Oh Cindy/4th of July (a Dennis composition)/Caroline, No (stereo)/Good Vibrations (alternate stereo mix)". Any other titles are as yet unadvised. Meantime, the SMILE CD industry threatens to go into over-drive with the appearance of yet another collection of fragments from the sessions. We've not yet managed to bend an ear to the actual disc, but a detailed study of both the song titles and playing times leads to the conclusion that it's basically a rehash of the first SMILE CD beefed up with the released versions of "Vegetables" and the like, and with one 'new' track, the so-called "Bicycle Rider" theme with a vocal overdub. Reviewed hopefully next issue.

COUNTY LINE, the current CD/cassette by Southern Pacific (Warners 2-25895) features the Beach Boys contributing backing vocals to "Little GTO". (See review elsewhere.) Similarly, if slightly further removed, the new Smithereens LP, SMITHEREENS 11, has four cuts featuring backing vocals by the Honeybees, of whose Capital CD there is no news whatsoever.

Recent gentle inquiries Stateside have turned up the vague possibility (i.e. don't count on it) of some sort of multi-CD 30th anniversary package, which may include SMILE and other archive material. If it happens at all.

The tele-biog outlined in last issues centre collage is in the can and slated for a May airing in the US, with a theatrical release everywhere else. Sneak glimpses and comments from those in the know indicate that the focus won't be on the music but rather on the Brian/Murry conflict and Dennis's headlong dash through life... and all in two hours, or 90 minutes allowing for advertising time-outs. Not an in-depth study. Brian, meantime, continues with pre-production for a new solo album in the new demo studio custom built for him when he and Dr Landy relocated their office. Early reports as to the material aren't exactly encouraging... But then that's how BRIAN WILSON started out, as I recall. We'll see.

AGD & MIKE



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